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Document Citation

Title	**Cinema Guild - July - August - September 1968**
Author(s)	
Source	*Berkeley Cinema Guild*
Date	7/1/1968
Type	program
Language	English
Pagination	5
No. of Pages	4
Subjects	Berkeley Cinema Guild, Berkeley, Berkeley, United States Gateway Cinema, San Francisco, San Francisco, United States Janus Films, United States Bergman, Ingmar (1918-2007), Uppsala, Uppland, Sweden Motion picture theaters -- California -- San Francisco Bay Area Motion picture theaters -- California -- Berkeley
Film Subjects	Det sjunde inseglet (The seventh seal), Bergman, Ingmar, 1957 Accident, Losey, Joseph, 1967 Rashomon, Kurosawa, Akira, 1950 L'avventura (The adventure), Antonioni, Michelangelo, 1960 La règle du jeu (The rules of the game), Renoir, Jean, 1939

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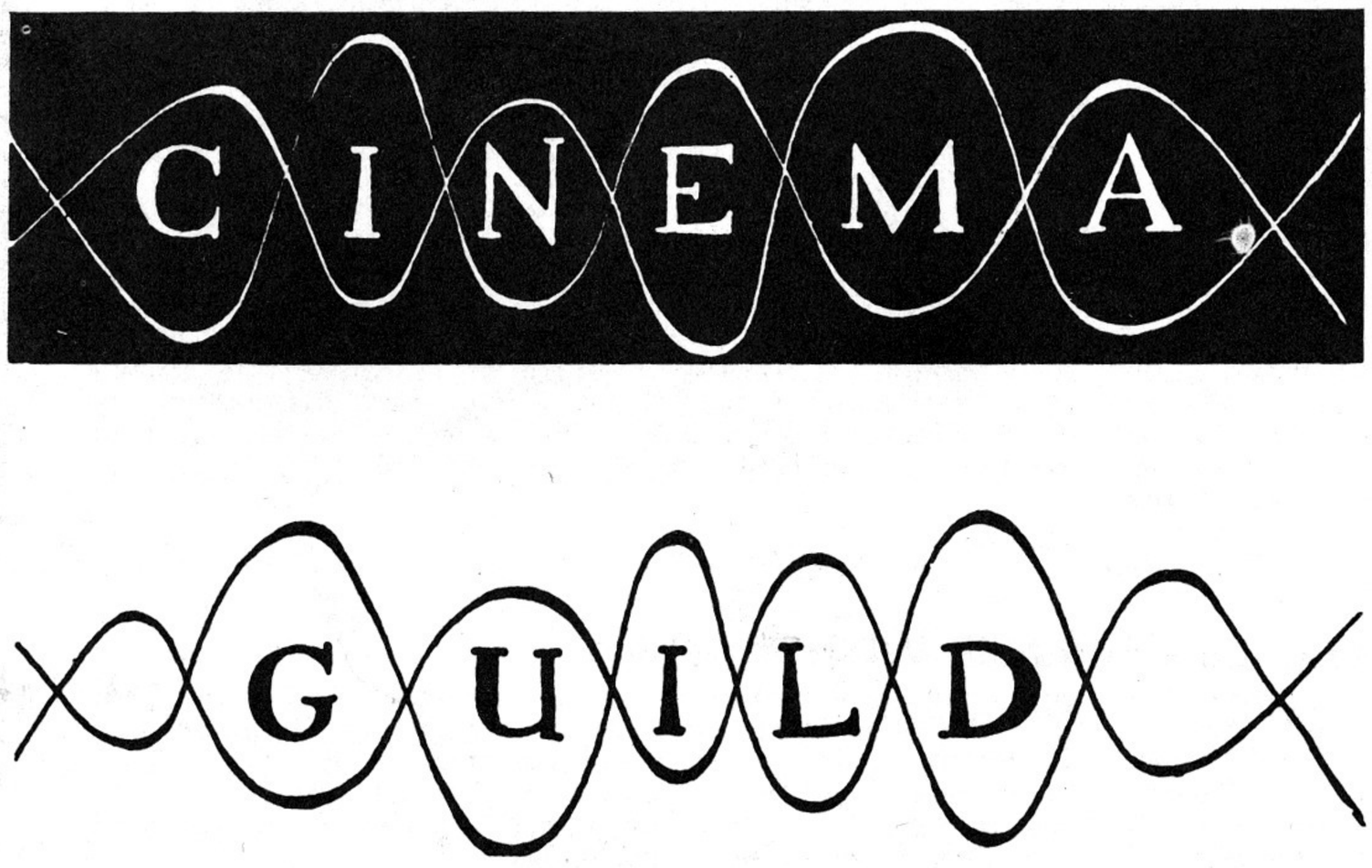
JULY•AUGUST•SEPTEMBER

1968

17TH YEAR



FIRST JANUS REPERTORY FILM FESTIVAL

We are proud to announce that our two theatres, the Gateway in San Francisco and The Cinema in Berkeley, have been selected as the Bay Area showcases for the simultaneous Premiere of the First Janus Repertory Film Festival. Starting Wednesday, July 3, and for 9 weeks thereafter, our theatres will present an all but continuous series of world film masterpieces, many of them unavailable for years. Others, formerly surviving only on battered 16mm prints, will be shown in their full glory for the first time in decades. All programs are accompanied by award-winning shorts from the Janus Film Library archives. Please note that the weeks have been divided into three parts, with the dates of the presentations printed in the upper portion of the appropriate box. The program will change three times weekly, on Mondays, Wednesdays and Fridays.

THE MANAGEMENT

THE GATEWAY : 215 Jackson off Battery 421-3353 • **THE CINEMA: Shattuck & Haste 848-2038**

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CINEMA

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SIMULTANEOUSLY AT THE CINEMA AND GATEWAY

GATEWAY

215 Jackson off Battery
SAN FRANCISCO

Design: Roslyn Rondelle
Program Notes: Edward Landberg

CINEMA GUILD POLICY

Theatre Guides of THE SAN FRANCISCO CHRONICLE, THE EXAMINER and THE DAILY CALIFORNIAN will carry daily listings of THE GATEWAY and THE CINEMA. THE BERKELEY GAZETTE and OAKLAND TRIBUNE will list THE CINEMA only. For program times and other information, please call 848-2038 in Berkeley or 421-3352 in San Francisco.

Wed July 3 Thurs July 4

Ingmar Bergman's THE MAGICIAN

(ANSIKTET) Bergman outdoes Hitchcock at his own game; as a thriller, THE MAGICIAN is in a class by itself. With Max Von Sydow, Gunnar Bjornstrand, Bibi Andersson. 1958.

Fri July 5 Sat July 6 Sun July 7

Ingmar Bergman's THE SEVENTH SEAL

(DET SJUNDE INSEGLET) Among the most important film works of recent years is this medieval morality play about modern man in search of the meaning of existence. The period is 14th Century Sweden: a knight (Max von Sydow), tormented and doubting, returns from ten wasted years in the Crusades, and Death (Bengt Ekerot) comes to claim him. Hoping to gain some revelation before he dies, the knight challenges Death to a game of chess. As they play, the knight observes scenes of cruelty, rot and suffering that suggest the tortures and iniquity Ivan Karamazov described to his brother Alyosha. In the end, the knight tricks death for the sake of human survival: he saves a family of strolling players—a visionary, innocent, natural man—Joseph (Nils Poppe), his wife Mary (Bibi Andersson), and their infant son. The work reminds one of the nightmares of life and death and religion that one had as a child; the sense of mystery, the questions that no one will answer, suggest the way religious symbols function in childhood and in fear. The knight, this sane modern man, asking to believe despite all the evidence of his senses, is childlike compared to his carnal, atheist squire (Gunnar Bjornstrand). The images and the omens are medieval, but the modern erotic and psychological insights add tension, and in some cases, as in the burning of the child-witch (Maude Hansson), excruciation. This is one of the few films that can be considered in the same breath as important works of literature: the actor's faces, the aura of magic, the ambiguities, the multiplicity of possible interpretations, and the riddle at the heart of the film, all contribute to its stature. 1958.

Mon July 8 Tues July 9

Ingmar Bergman's SUMMER WITH MONIKA

This is a love story with Zolaesque elements so frank that its original American distributor shunted it into the sex houses. The film has been in trouble with the censors, and for years was available only in a highly bowdlerized dubbed version. In this complete print the treatment is frank but not lascivious and the long middle sequence of the lovers' elopement over the water has a lyric tenderness and photography of such dazzling splendor that aside from THE SEVENTH SEAL there is nothing in any Bergman film to match it. The director collaborated on the script with Per-Anders Fogelstrom, author of the original novel. The photography is by Gunnar Fisher; Harriet Anderson and Lars Ekborg play the lovers. 1952.

SUMMER WITH MONIKA

WHISTLE DOWN THE WIND

Wed July 10 Thurs July 11

Brian Forbes' WHISTLE DOWN THE WIND

In this classic story of a child's belief, a little girl—convinced that a lonely vagabond is Christ returned to earth—tries to save him from the populace. With Hayley Mills and Alan Bates. Brian Forbes directed. 1965.

Fri July 12 Sat July 13 Sun July 14

Alfred Hitchcock's THE LADY VANISHES

Considered by many to be Alfred Hitchcock's masterpiece, this 1938 comedy mystery about a fussy, jolly old lady who boards a train and disappears on it, is directed with such skill and velocity that it has come to represent the quintessence of screen suspense. It provides the finest examples of Hitchcock touches—the little shocks and perversities of editing and detail that give his early movies a Satanic kind of humor. The hero is played by a tall, callow young man making his film debut—it is hard to believe that he could develop into the brilliant Michael Redgrave; the heroine is Margaret Lockwood; and the lady is Dame May Whitty in one of her two most famous screen roles. With Paul Lukas, Cecil Parker, Margaretta Scott, Catherine Lacey, Google Withers, and the team of Naunton Wayne and Basil Radford creating the often-to-be-repeated parody of the jolly-good-show type of Britisher. (This is a new 35mm print of a film that has long been available only in hopelessly battered 16mm versions.)

Mon July 15 Tues July 16

Alec Guinness in OLIVER TWIST

So extraordinary is his make-up that whenever we show the film people invariably ask: "But where is Alec Guinness?" He is of course Fagin the Viper, the corrupter of youth, and he plays the role with a sly, depraved charm. David Lean directed this phantasmagoric version of Dickens' novel in 1947, right after GREAT EXPECTATIONS (that was Guinness' first film, this is his second), but it ran into troubles here: Fagin, the master pickpocket, is Semitic, and pressure groups objected to such a Jew Semitic character, with some of the offending profiles and gestures plucked, a somewhat assimilated Fagin was allowed to enter the country in 1951. Possibly the group that should have protested was the Mattachine Society: Fagin comes across as a malignant old faggot. The book is, of course, an attack on cruelty, and in its fidelity to it the film is sometimes cruel to the audience: there is the terrible climactic moment when Bill Sykes (Robert Newton) murders his Nancy (Kay Walsh) while their dog scratches frantically at the door. With John Howard Davies as Oliver, Francis L. Sullivan as Bumble, and young Anthony Newley as The Artful Dodger.

Wed July 17 Thurs July 18

Marlene Dietrich in THE BLUE ANGEL

(DER BLAUE ENGEL) Heinrich Mann's story of the man who descends to complete degradation after his first sexual experience was made in 1930, and remains the supreme filmic treatment of sado-masochism. Emil Jannings plays the inhibited, tyrannical high school teacher who is prudishly indignant when he learns that his students visit Dietrich (Lola Lola) at The Blue Angel. He goes to put an end to this behavior, and instead succumbs to her callous, impassive sexuality. He becomes her husband, her slave, her stooge, and as he sinks deeper into humiliation the psychological inevitabilities of their relationship become horribly apparent. Dietrich made of Lola Lola a common woman whose trade is sex, flattered into marriage by the admiration of an innocent intellectual. In glamorizing her, the American remake simply missed the point. Joseph von Sternberg directed. (Once again, a new 35mm print shows von Sternberg's luminous cinematography to fullest advantage.)

Fri July 19 Sat July 20 Sun July 21

Orson Welles' CITIZEN KANE

The most controversial one-man-show in film history was staged by 26-year-old writer-director-star Orson Welles in 1941 when he dramatized the life of William Randolph Hearst. Welles' striking study of unscrupulous egotism was nevertheless withdrawn for over a decade, reissued only after Hearst's death. The only American movie of the sound period to be among the top selections at Brussels, it was voted ninth. We wonder if the judges appreciated what Americans enjoy in the film—the exuberant, sophomoric, devil-may-care effrontery of it all. Welles wrote later that he hadn't yet learned what can't be done in movies—he just tried everything he could think of. With Joseph Cotten, Dorothy Comingore, Agnes Moorehead, George Coulouris, Everett Sloan, etc. Photography, Gregg Toland.

Mon July 22 Tues July 23

Eisenstein's IVAN THE TERRIBLE, PARTS I & II

Eisenstein projected IVAN in three parts, of which PARTS I & II were shot in 1944-45. Millions of rubles worth of sets, beards and brocades went into the production, and a replica of 17th Century Kazan was built full-scale in Central Asia. Taken as a fabulous pageant or exercise in decor, Part I, released in 1945, is a triumph. But as a movie it's a compendium of stills—static, grandiose, frequently hallucinatory, with elaborately angled, over-composed photography, and over-wrought performers slipping in and out of the walls, dragging their shadows behind them. PART II is something else again. For years after its suppression, the film was feared irretrievably lost. But in 1959, following Krushchev's denunciation of Stalin, THE BOYARS' PLOT, as PART II is known, came to light. By far Eisenstein's best sound film, it moves like lightning unleashed. The dull, sentenious Ivan of PART I turns suddenly active and demonic. Since his megalomania is a scarcely veiled allusion to Stalin's tyranny, there is little wonder this masterpiece was suppressed and its director forbidden ever again to engage in production. (He ended his career teaching at the Soviet Film Academy, where he nurtured the talents that have emerged since Stalin's death.) What makes Eisenstein's subsequent inactivity the more tragic is that the color sequence in PART II—for which he abandoned realistic lighting—represents the most startling use of color in the whole history of the cinema. The effect is breathtaking: viewers literally jump out of their seats as color bursts upon them with a clash of symbols. With Nikolai Cherkassov as Ivan. Music by Prokofieff; photography by Edouard Tisse.

IVAN THE TERRIBLE

Wed July 24 Thurs July 25

Ingmar Bergman's THE VIRGIN SPRING

(JUNGFRUKALLAN) Bergman's medieval allegory on the rape of innocence took the Academy Award as the Best Foreign Film of 1960. Script by Ulla Isaksson. With Max Von Sydow, Birgitta Valbert, Gunnel Lindblom, Birgitta Pettersson.

Fri July 26 Sat July 27 Sun July 28

Ingmar Bergman's WILD STRAWBERRIES

(SMULTRONSTALLET) WILD STRAWBERRIES is to the cinema what KING LEAR is to drama; nothing, one feels, is beyond its author's creative range. The film, covering 24 hours in the life of an egocentric old scientist about to be honored for his service to humanity, opens with the most chilling dream-sequence on film—his premonition of death. This is followed by an intricate series of flashbacks, each unfolding a key event from the old man's past. Step by step, carefully modulating his encounters with people young and old, past and present, Bergman leads the old man to self-knowledge. Slowly, recognizing himself unworthy of the honors bestowed on him, he accepts them humbly; finally—hardest of all—he accepts himself. Bergman's scientist is—of course—a human archetype; his story the story of human aspiration and destiny. Fugal in structure, the work comes closer than anything on film to expressing the meaning and potential of human life; and the old man's journey to his final honors is the clearest possible demonstration of the dictum that character is fate. FIGARO'S critic called WILD STRAWBERRIES "a miracle . . . indescribably beautiful . . . a work that carries the cinema to the level of the most noble forms of creation." This is not hyperbole; the film is impeccable in every enterprise. With Victor Sjostrom as the old man; Gunnar Bjornstrand as his son; Ingrid Thulin, Bibi Andersson. Bergman directed from his own script. **GRAND PRIZE, BERLIN, 1958.**

SMILES OF A SUMMER NIGHT

Mon July 29 Tues July 30

Ingmar Bergman's SMILES OF A SUMMER NIGHT

(SOMMERNATTENS LEEDE) SMILES OF A SUMMER NIGHT, one of the few classics of carnal comedy, is the written thing of its kind since Renoir's THE RULES OF THE GAME. But where Renoir carried his house-party beyond boudoir farce to surrealist frenzy, Bergman raises boudoir farce to elegance and lyric poetry, gathering for his film the most stunning cast we've ever seen: the great Eva Dahlbeck, appearing in her bath and on stage, and singing **"Freut Euch des Lebens"** at her house party; Ulla Jacobsse as the lawyer's virgin wife; Harriet Andersson as the complaisantly lovable maid; Margit Carlquist as the Countess. And there are Gunnar Bjornstrand as the lawyer who takes the fall; Björn Bieveldsten as his son; Jarl Kulle; and—as the **piece de resistance**—Naima Wifstrand carried about for her game of croquet. **GRAND PRIX FOR BEST COMEDY, CANNES,** 1956. (In 1958, at Brussels, a group of young dissident critics, making their own list of greats, placed SMILES among their top ten.)

Wed July 31 Thurs Aug 1

Agnes Varda's LE BONHEUR

A look at love as some would have it: a young married Frenchman falls in love with another woman. But he loves his wife too much to be less than honest with her: as his heart is big enough for two, he proposes that all three live joyously together. The wife tries, but looks her husband's "largeness" of spirit. Miss Varda presents the triangle quasi-scientifically; there is no sensationalism or moralizing, and the husband—despite the ensuing tragedy—emerges guiltless. (At any rate, he feels no guilt.) Visually inspired by French impressionist painter Auguste Renoir, LE BONHEUR has some of the sunniest color photography in screen history. Bo Wiberg, director of ELVIRA MADIGAN, must have studied it carefully: the color quality of his own film is practically identical. A real-life couple, Jean-Claude and Claire Drouet, play the husband and wife; Marie France Boyer is the mistress. Music by Mozart; script and direction by Agnes Varda. 1966.

Fri Aug 2 Sat Aug 3 Sun Aug 4

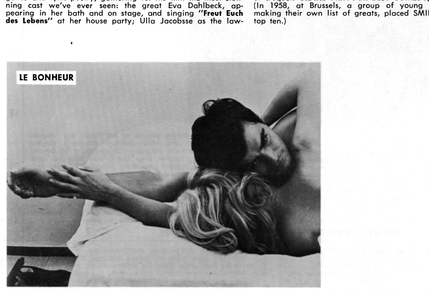
Francois Truffaut's JULES AND JIM

One emerges from JULES AND JIM with the undeniable impression of having witnessed a masterpiece. The film has everything—pace and style and polish, charm, wit and delicacy—its dazzling trompe l'oeil due as much to Truffaut's skill in cutting as to the excellence of his performers. The story, which deals with a bohemian menage-a-trois between two world wars, is thin, but the work is magnificently executed and Oskar Werner, the odd man of the menage, projects a tragic desperation that is truly touching. With Jeanne Moreau and Henri Serre. 1962.

Mon Aug 5 Tues Aug 6

Jean Renoir's THE RULES OF THE GAME

(LA REGLE DU JEU) A group of aristocrats and moneyed people gather at a chateau for a hunt. The hunt takes place: beaters drive the rabbits toward the guests who shoot. But somehow the hunt doesn't end with the rabbits; it continues through the rooms and halls of the chateau. This hectic and strangely upsetting comedy offers a shattering view of pre-World War II decadence. Written and directed by Renoir, who also plays a leading role, the film was banned by Vichy as "immoral" and has never had a wide audience, although a poll of 63 international film critics selected it as one of the ten best films of all time. A companion piece to the director's earlier GRAND ILLUSION, THE RULES OF THE GAME—subtler, more intimate—is full of a harrowing gayety. Rarely has a work of art so devastatingly foreshadowed the eclipse of a ruling class: one year later, in a lightning campaign of six weeks duration, the Nazis imposed their New Order on France. With Marcel Dalio, Renoir, Mila Parely, Gaston Modot, Carette, etc. 1939.

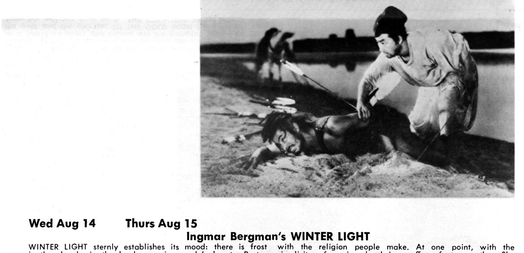


LE BONHEUR

Wed Aug 7 Thurs Aug 8

Kurosawa's RASHOMON

The time is 9th Century Kyoto; a nobleman's wife is raped by a bandit; the nobleman is murdered, or possibly he is a suicide. The crime is enacted four times, in the versions of the three participants, each of whom gives an account that increases his own prestige, and in the version of a woodcutter who witnessed the episode. Murder mysteries reconstruct the crime to find the culprit. RASHOMON continuously reconstructs a crime to demonstrate the terrible unknowability of truth. It goes to the heart of the human mystery—what can one ever be sure of? The filmic movement is breathtaking, but the introductory and closing sequences are tedious. Not in Akutagawa's original, they were added to the film to soften the theme. But RASHOMON is one of the great film experiences because there are pleasures—as well as pain—in looking into an abyss. Akira Kurosawa directed. **GRAND PRIX, VENICE; ACADEMY AWARD, BEST FOREIGN FILM OF 1951.**



RASHOMON

Fri Aug 9 Sat Aug 10 Sun Aug 11

Kurosawa's YOJIMBO

A 19th Century Japanese town is divided into two armed camps; in each sits a vicious little warlord, surrounded by his cutthroats. Enter Sanjuro (Toshiro Mifune), a strong, silent, shabby samurai. The evil contenders bid for his services. Looking the situation over, he reflects (more or less): "Better they should all be dead!" Betraying first one side and then the other, he surveys the corpses with a certain satisfaction: "Now we'll have a little quiet in this town!" A classic Eastern Western, YOJIMBO, is great fun: by outdoing all other samurai movies in carnage, it effectively satirizes the genre. 1962.

Mon Aug 12 Tues Aug 13

GATE OF HELL

(JIGOKUMON) This exquisitely stylized tragedy of a period tells the subtle story of a warrior's desire for a married noblewoman and her way of defeating him. Although the narrative is fascinating, the subject is somewhat removed from Occidental modes of perception; yet it is so ravishing visually that one can abstract the story and contemplate the film for the sheer delight of seeing thousands of gorgeous Japanese prints in motion. This is the only film we know whose color compositions compare with those of CHUSHINGURA. Kinugasa directed. **GRAND PRIX, CANNES, 1954.**

THROUGH A GLASS DARKLY

Wed Aug 14 Thurs Aug 15

Ingmar Bergman's WINTER LIGHT

WINTER LIGHT sternly establishes its mood: there is frost in the church, in the landscape, in people's hearts. Pastor Tomas Ericsson (Gunnar Bjornstrand) loses his faith in God through the death of his passionately loved wife. His problem is central to the film: since only the love he lost sustained him, he is no longer able to bring spiritual comfort to others. (Little insight is needed to see that faith is not what the pastor had in the first place.) WINTER LIGHT has a suggestiveness that transcends the immediate action, but Bergman seems less concerned with religious faith than with the religion people make. At one point, with the simplicity of genius, he brings off a feat no other film director has ever had the courage or straightforwardness to attempt: as the pastor reads a letter from his anguished mistress, Bergman cuts to a close-up of her face speaking its contents. Were the mood less finely sustained, such a solution would be catastrophic; in WINTER LIGHT its power is hypnotic. With Ingrid Thulin as the pastor's mistress, Max Von Sydow, Gunnel Lindblom, etc. Bergman directed his own script. 1963.

Fri Aug 16 Sat Aug 17 Sun Aug 18

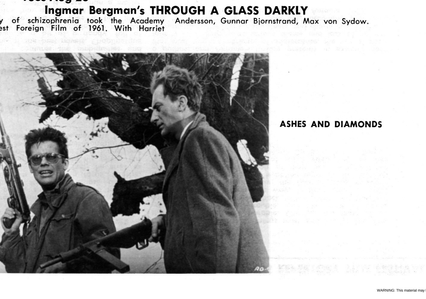
Ingmar Bergman's THE SILENCE

In THE SILENCE (1963) Ingmar Bergman uses allegory—the most thankless of literary forms—to present his view of our earthly condition. Two lesbian sisters—one sensual, the other intellectual—bound in an incestuous relationship, travel by train through a strange, unknown country (the contemporary world) oppressed by suggestions of imminent military peril. The intellectual older sister (Ingrid Thulin) falls deathly ill; they get off the train and put up at a hotel. They cannot speak the language (in the modern world no one yet knows the language of survival), and so have difficulty making their wants known. The nymphomanic younger sister (Gunnel Lindblom) satisfies herself with a waiter she picks up. (The language in which they communicate requires no speech.) Meanwhile, her little boy (nascent humanity trying to understand the current impasse) plays in the hotel's lonely corridors, encountering a troupe of Spanish dwarfs and an old man—the only member of the hotel staff we ever see—who shows him a photo of his family, now dead. The boy takes the photo and shoves it under the carpet (perhaps the best we can do with our past, our cultural baggage, is to forget it). The intellectual older sister is dying horribly (her agony suggests the paroxisms of the modern world, the death of culture); she quarrels bitterly with her sister over her erotic needs; the younger sister (the beastial life-force without which survival is impossible) abandons her to her fate. However, before she and her little son depart, the older sister gives the boy her translation of a few words of the unknown language (the dying Occident gives the child of the brutish survivors the means of recreating culture—in the beginning was the word, etc.). So much for what we think THE SILENCE means. Even as allegory, however, the film holds together only through tensions injected by erotic motifs: the boy soaping his mother in the tub; the ablution sequence at the cinema; Ingrid Thulin's masturbation and vomiting; the bestial love scenes at the hotel. Visually, THE SILENCE is Bergman's most exciting film in recent years, but—in addition to a distaste for allegory—we have other reservations. It's hard for an artist to foresee the future, and it may not be out of order to suggest that this is not his function; that it may be more fruitful to accept the veil that hides the future, and to deal with the people of this imperfect world more or less as they are, rather than play God and—endowed with philosophical concepts with bodies—deliver answers to social questions meaningful only in terms of action. If there is a Savior among us he will live—and probably die—for his beliefs. The kind a man he will be is impossible to predict; it seems reasonable, however, to assume that he will **not** be a film director.

Mon Aug 19 Tues Aug 20

Ingmar Bergman's THROUGH A GLASS DARKLY

This intense study of schizophrenia took the Academy Award as the Best Foreign Film of 1961. With Harriet Andersson, Gunnar Bjornstrand, Max von Sydow.



ASHES AND DIAMONDS

Wed Aug 21 Thurs Aug 22

Harold Pinter's THE GUEST (THE CARETAKER)

At last weve discovered a reason to be grateful for CLEOPATRA: the Burtons (Richard and Elizabeth) contributed some of their loot from that turkey to make possible this film version of Harold Pinter's classic of the absurd. The story deals with a desperate old bum invited to stay in the junkshop-house of two disturbed—and disturbing—brothers. The first, played by Robert Shaw, has undergone shock treatment; he is hung up on constructing a shed for which he has already purchased the wood. The sadistic second brother (Alan Bates) lurks in the shadows, badgering the old tramp (magnificently played by Donald Pleasance). Out of these nondescript materials (a house cluttered with useless furnishings and unconnected fixtures) Pinter has constructed a parable of universal resonance. The cluttered house suggests our world; the mad brothers who inhabit it, our leaders; the old bum, the desperate common people seeking a place for themselves in an absurd world with too much for everyone and room for no one. (This of course is only our interpretation into which the play is certainly not limited.) The characters—particularly in these brilliant performances—have a specific weight of their own, and the film is, if anything, creepier and more gripping than the play. Clive Donners direction, given the limitation of the cramped quarters in which he worked, is excellent. 1964.

Fri Aug 23 Sat Aug 24 Sun Aug 25

Antonioni's L'AVVENTURA

Adjusting to the rhythm of Antonioni's films requires considerable patience. On two separate occasions we found L'AVVENTURA tedious. Yet a third viewing left us spellbound. The film's airlessness—more apparent than real—derives from its material: the disintegration of individuals who cease to regard themselves as responsible agents in a larger social process. Its hero (Gabriele Ferzetti) lives a life of joyless self-aggrandizement. Most of the characters, having everything, work desperately to savor life. Though he is a communist, Antonioni is no propagandist. It is a measure of his greatness that he views the struggles of his upperclass characters objectively, but not unsympathetically. He does not condemn, he reveals, and his revelation of their joyless quest for ever more potent sensation carries with it its own deepest condemnation: a social order that struggles so hard to amuse itself is not long for this world. With Monica Vitti as Claudia, Lea Massari as Anna. Antonioni directed from his own script. 1960.

Mon Aug 26 Tues Aug 27

Andrzej Wajda's ASHES AND DIAMONDS

(POPIOL I DIAMENT) Winner of the International Film Critics Award at the 1959 Venice Film Festival, American exhibitors found the film of the Year by the British Film Critics' Guild, ASHES AND DIAMONDS takes rank with Bergman's THE SEVENTH SEAL as the most exciting film of the decade. Wajda's bitter apotheosis to a war-nourished generation has scarcely been seen in the United States. American exhibitors feared the film too shocking, too powerful, too grotesque—above all, too original—to risk an engagement. With Zbigniew Cybulski as the patriot chosen to assassinate the newly arrived Communist Party Secretary.

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SIMULTANEOUSLY AT THE CINEMA AND GATEWAY — FIRST JANUS REPERTORY FILM FESTIVAL

Wed Aug 28 . Thurs Aug 29

Truffaut's SHOOT THE PIANO PLAYER

(TIREZ SUR LE PIANISTE) SHOOT THE PIANO PLAYER is sexy and melodramatic and its criminal-buffoons seem parodies of Grade B Hollywood gangsters, yet the film's final effect is authentically tragic. How Truffaut achieves it is hard to pinpoint; much of the credit belongs to his anti-hero, Charlie Koller (Charles Aznavour), whose reticence and timidity give the film its astonishing focus. Charlie, having suffered too much, is afraid to feel; he tries to limit life to a reverie between himself and his piano. But the honky-tonk music he plays is nervous and funny and belies his wish, and his timidity and musicianship make him fatally attractive to women. And once he falls in love it is clear that for him things must end badly. The film, then, is a tragi-comic parable. Charlie, like most of us, wants to stay out of trouble, and—like most of us—he can't. In the end, he goes back to his piano and tries not to feel the pain. Along the way, Truffaut gives us some miraculously touching comedy; the funniest song anybody ever put in a movie; and a bubbling sense of life equalled only by Chaplin and Renoir at their best. Although the film lacks the perfect finish of JULES AND JIM, we like it a good deal better. With Marie Du Bois, Nicole Berger. Music by Georges Delerue. 1961.

Fri Aug 30 Sat Aug 31 Sun Sept 1

Francois Truffaut's JULES AND JIM

Mon Sept 2 Tues Sept 3

Francois Truffaut's THE 400 BLOWS

Truffaut's first feature film captures the ambiguities and multiple levels of meaning of the best novels. Chaplinesque 12-year-old Antoine Doinel is a bit of a dandy, full of tricks and affection, with a lovely appreciation of life, yet a sense of its absurdity also, and he tries to live in a manner that quickly brings him into conflict with society. For a boy, however, such a conflict is more than a matter o pathos, and Antoine's history presents in extreme form that most tragic experience of adolescence, the loss of spontaneity. Yet, despite its serious theme and lack of optimistic resolution, the boy's naturalness and charm and Truffaut's zest for life keep the film from ever becoming portentous or depressing. Jean-Pierre Leaud plays Antoine. 1959.

JULES & JIM

CINEMA

Shattuck & Haste
BERKELEY

Design: Roslyn Rondelle
Program Notes: Edward Landberg

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GATEWAY

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SAN FRANCISCO

Jack Clayton's ROOM AT THE TOP

There have been many "angry" British films since ROOM AT THE TOP cleared the way for them in 1959, but it remains the best (we're tempted to say the best British film ever made), perhaps because it is more perceptive than angry: it settles for irony. ROOM AT THE TOP was Jack Clayton's first feature, and there has rarely been a more auspicious directional debut. (He was of course no novice in the usual sense of the term, having acted as producer on a great many films, including BEAT THE DEVIL.) The stars are Laurence Harvey as the rising young man, and the magnificent Simone Signoret as the losing older woman. (Her performance took a well-deserved Academy Award.) With Heather Sears, Donald Wolfit, Hermione Baddeley, and Donald Houston.

and

Joseph Losey's THE SERVANT

This homosexual horror story of a decadent young aristocrat euchred out of his social position by one of the "deprived," blends cryptic photography and a masterful handling of atmosphere with a baroque richness of psychology that provides some chilling insights into the nature of the master-servant relationship. With Dirk Bogarde as the sinister valet, Sarah Miles as his lascivious "little sister," and James Fox as the anemic young nobleman. Screenplay by Harold Pinter. 1964.

SEPT. 4 Thurs. 5 Fri. 6 Sat. 7 Sun. 8 Mon. 9 Tues. 10 Wed. 11

ZORBA THE GREEK*

In view of the inordinate weight given to Zorba, when the only developmental possibilities in the story concern the thawing out of the inhibited Englishman, this life-affirming work has always seemed to us a bit unbalanced. In all other respects, however, this magnificent film fully deserves the praises heaped upo it. With Anthony Quinn as the life-embracing Zorba, Alan Bates as the writer, Irene Papas, George Foundas, Lili Kedrova, etc. Michael Cacoyannis directed from the novel by Nikos Kazantzakis. 1965.

and

Charlie Chaplin in THE GOLD RUSH

He enters, "pursued by a bear," the man who for generations of movie-goers has been the embodiment of "the little fellow"—humanity. In this extraordinarily sweet and graceful comedy, Chaplin is the weak and helpless perfect gentleman in a world of bears and brutes; yet his gallantry wins him the gold and the girl too. Of THE GOLD RUSH (so different from his wooden final work, THE COUNTESS FROM HONG KONG), James Agee wrote: "Anyone who saw Chaplin eating a boiled shoe like brook trout . . . has seen perfection." Selected by the international jury at Brussels as second (to POTEMKIN) of the greatest films of all time. With Mack Swain as Big Jim, and Georgia Hale. 1925. (original silent version)

Thurs. 12 Fri. 13 Sat. 14 Sun. 15 Mon. 16 Tues. 17 Wed. 18

Alec Guinness in KIND HEARTS AND CORONETS

This tart, black comedy on the craving for social position and the art of murder has a brittle wit that comes as something of a shock: such immoral lines are not generally spoken in movies. KIND HEARTS is heartless, and that is the secret of its elegance. 9th in line to inherit a dukedom, the insouciant young hero (Dennis Price) systematically eliminates the intervening eight—a snob, a general, a photographer, an admiral, a suffragette, a clergyman, a banker, and the Duke—all, by a casting stroke of genius, played by Alec Guinness. Secure in the knowledge that Guinness will return in another form, the audience suffers no regrets as each abominable D'Ascoyne is coolly dispatched. With purring little Joan Greenwood as the mynx-nemesis Sybilla, Valerie Hobson as the high-minded Edith, Miles Malleson as the poetasting executioner. Based on ISRAEL RANK, by Roy Horniman, adapted by Robert Hamer and John Dighton. Hamer directed. 1949.

and

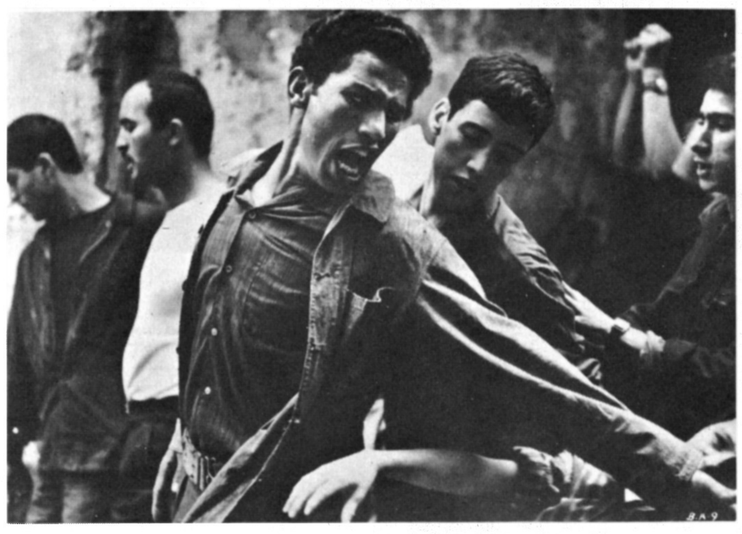
Alec Guinness as THE MAN IN THE WHITE SUIT

As a comedian, Alec Guinness has always been best in the role of an ordinary man with an obsession; who, in the modern world, could be so ordinary and so obsessed as a scientist? In an economy based on rapid replacement of consumer goods, Guinness is the quirky idealist fixated on the long-range benefits to humanity of a cloth that will stay clean and last forever. The impersonal, bland, monomaniac scientist is beautifully matched with purring, seductive Joan Greenwood—all guile and scorn and perversity, and without any real aim or purpose. Alexander Mackendrick directed this deft social triangle (capital-science-labor) with a good eye for the tragi-comic scientific mentality; the inventor is defeated, not by economic storms, but by a technical flaw. With Cecil Parker and Ernest Thesiger as the moribund industrialist. 1951.

Thurs. 19 Fri. 20 Sat. 21 Sun. 22 Mon. 23 Tues. 24 Wed. 25

Gillo Pontecorvo's THE BATTLE OF ALGIERS

This shocking reenactment of the Algerian War of Independence admirably. avoids bias and overremphasis. Shot on location, the film supplies an intensely dramatic view of the motives and emotions, as well as the atrocities, committed by both sides; indeed, the objective, dispassionate surface of the film is its most remarkable quality. The rebel leaders are brilliantly played by non-professionals; Jean Martin portrays the intelligent, fair-minded Colonel Mathieu who puts down the revolt, only to lose Algeria, in the wake of spontaneous demonstrations, three years later. Story by Gillo Pontecorvo and Franco Solinas. Pontecorvo, who also had a hand in the music, directed. **WINNER OF 11 INTERNATIONAL AWARDS, INCLUDING THE GOLDEN LION FOR THE BEST PICTURE AT THE 1966 VENICE FILM FESTIVAL.**



and

Bernhard Wicki's THE BRIDGE*

(DIE BRUECKE) This is the most remarkable indictment of war since ALL QUIET ON THE WESTERN FRONT, and twenty years from now the quality of its acting is likely to stand up a good deal better. With World War II drawing to a close, a German village undertakes hopeless defense preparations. Few veterans remain; those inducted are largely old men and children. The protagonists are seven teen-agers, romantic, excited, war-intoxicated. Seeing the boys mobilized, a veteran tries to remove them from harm's way by having them guard a bridge marked for demolition. But the boys take their assignment seriously, kill a member of the demolition crew, and attempt a holding action against the Americans. One by one, they are cut down; two days later, the war ends. In theme, the film is curiously ambiguous. The boys are idealistic; yet their idealism can only spring from heavy doses of Nazi indoctrination. The realization that ideals as doubtful as these are often the substance of patriotism is more than a little disturbing. But this may be the point: the propaganda that manufactures patriots is short-lived; death is everlasting. Bernhard Wicki, who played the memorable part of the dying writer in LA NOTTE, was for some years assistant director to Helmut Kautner. THE BRIDGE (1960) is his first film. From an established director it would be a remarkable work; from a novice it is nothing less than a miracle.

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SEPT. 4 Thurs. 5 Fri. 6 Sat. 7 Sun. 8 Mon. 9 Tues. 10 Wed. 11

Alec Guinness in THE HORSE'S MOUTH

Joyce Carey's painter-hero, Gulley Jimson, is a fabulous creation: the modern artist as a scruffy, dirty little bum. His antics were based on the marvelous, gargantuan self-destructive behavior of Carey's great friend, Dylan Thomas, and his approach to the painter was derived from the tradition of William Blake. As Gulley, Alec Guinness is truer than one dared hope, and the film's funniest scene—the destruction of his innocent patron's apartment—was wholly invented by Guinness, who deleted a death scene that might have been static on film in favor of sending the painter amusingly to limbo: Gulley measures the hull of a departing ship for another mural. By and large, this honorable adaptation of a great book suggests the poignancy of the original. With Ernest Thesiger as Hickson, Renee Houston as wily old Sarah, Kay Walsh as Coker, the conscience-ridden barmaid, and Michael Gough (wretched) as the sculptor. Ronald Neame directed; paintings by John Bratby. 1959. (color)

and

Alec Guinness in THE LAVENDER HILL MOB

As the prim, innocuous little bank clerk with a hidden spark of non-conformity, Alec Guinness carries out the universal dream of glory: robbing the mint. A man who steals three million in gold bullion surely has the right to coin a word, and Guinness describes his gleaming-eyed, bowler-hatted little man as the "fubsy" type. Stanley Holloway is the genteel, artistic accomplice, Alfie Bass and Sidney James the professional assistants, and one of the beneficiaries of Guinness' wrong-doing is a bit-player named Audrey Hepburn. T.E.B. Clarke wrote the script, Charles Crighton directed, George Auric wrote the music. It hardly seems necessary to add that, 17 years after its original release, THE LAVENDER HILL MOB remains Guinness' best comedy; we probably wouldn't tire of seeing it every six months until we died. (The film also appears to have been the inspiration for the greatest successful robbery of all time. What greater tribute can life pay to art?) 1951.

Thurs. 12 Fri. 13 Sat. 14 Sun. 15 Mon. 16 Tues. 17 Wed. 18

Joseph Losey's ACCIDENT

This companion piece to WHO'S AFRAID OF VIRGINIA WOOLF? offers a mordant contrast in British and American modes of treating similar themes. As Joseph Losey's direction challenges us to penetrate beyond the camera's eye, Harold Pinter's adaptation of Nicholas Mosley's novel of the infidelities of Oxford dons, their wives and paramours, probes to the heart of their malaise with pinpricks that scarcely mark the skin. In one triumphant sequence—as sport and drink and small-talk covers their smouldering suspicions and resentments and jealousies, the minor wounds inflicted in passing and quick to fester—the five chief characters spend a languid summer Sunday together. The theme is stated in terms that fill the eye and alert the ear to every nuance: we are the victims of instincts unleashed by accident. Like THE SERVANT, this second Losey-Pinter collaboration is a film to watch with fascination and brood over afterwards. Those with first-hand knowledge of academic life are likely to find ACCIDENT a good deal more persuasive than the violent and raucous VIRGINIA WOOLF. With Dirk Bogarde, Stanley Baker, Jacqueline Sassard, Michael York, Vivien Merchant, Delphine Seyrig, Alexander Knox, etc. Sharp-eyed viewers will spot Pinter and Mosley in minor roles. 1967. (color)

and

WOMAN IN THE DUNES

This perplexing study of an entomologist's acceptance of a particularly absurd and gruelling way of life and his final rejection of the possibility of escape, seems to be a Kafka-esque parable of our age. (Consider a society destroying its cities with increasingly inadequate freeways that can't conceive of curtailing automobile production; the people who would rather be consumed by smog than pay taxes to be rid of it; the millions bored to tears with affluence who would rather be incinerated than share it; a nation that would rather squander billions on unproductive space research than use the money to create a habitable planet . . .) But perhaps that isn't what WOMAN IN THE DUNES is about, and the fact is we're not sure. Interpretation aside, the film has magnificent camera work, excellent actors and a fine musical score. There's also a lot of highly attractive sex—or there would be if it weren't for all that sand . . . With Eiji Okada and Kyoko Kishida. Script and direction by Hiroshi Teshigahara. **GRAND PRIX, CANNES, 1964.**

Thurs. 19 Fri. 20 Sat. 21 Sun. 22 Mon. 23 Tues. 24 Wed. 25

Humphrey Bogart in THE AFRICAN QUEEN

This is a comedy, a love story, and a tale of adventure, and one of the most charming and entertaining movies ever made. The director, John Huston, has written that the comedy was not present either in the novel by C. S. Forester or in the original screenplay by James Agee, John Collier and himself, but that it grew out of the relationship of Hepburn and Bogart, who were just naturally funny when they worked together. These two superb "professionals" play with an ease and humor that makes their love affair—the mating of a forbidding, iron-clad spinster and a tough gin-soaked riverboat captain—seem not only inevitable, but perfect. The story, set in central Africa in 1914, is so convincingly acted that you may feel a bit jarred at the end; after the lovers have taken the boat, The African Queen, over dangerous rapids to torpedo a German battleship, Huston seems to stop taking the movie seriously, and the conclusion presages his later careless madness in BEAT THE DEVL. Peter Viertel, who worked on the dialogue while the company was on location in Africa, wrote a novel about his experiences with Huston: it's called WHITE HUNTER, BLACK HEART, and it's quite a book.) With Robert Morley as Hepburn's missionary brother. Bogart took the Academy Award as Best Actor of 1951. (color)

and

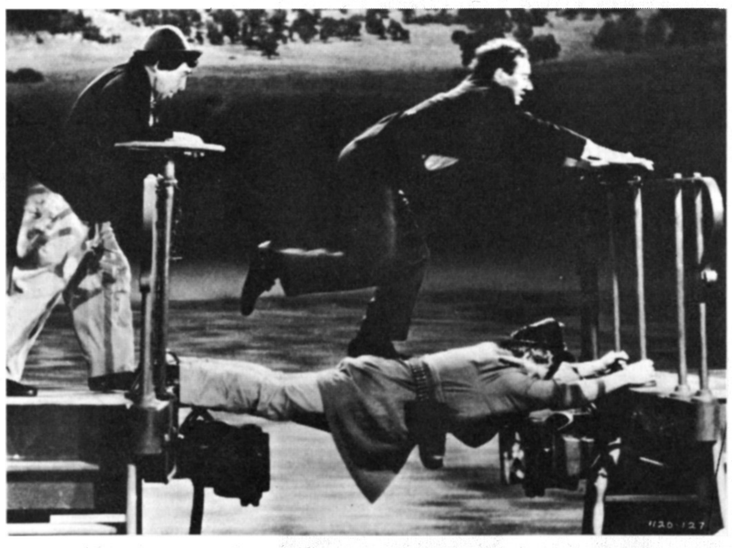
Humphrey Bogart in BEAT THE DEVIL*

"The formula of BEAT THE DEVL," John Huston once remarked, "is that everyone is slightly absurd." Humphrey Bogart and his wife, Gina Lollobrigida, are on a ship bound for British East Africa; their travelling companions are Robert Morley, Peter Lorre, Marco Tulli and Ivor Bernard—a gang of uranium swindlers. A creative liar, Jennifer Jones, turns up, surprisingly, in a blonde wig (the other surprise is that she's the funniest performer in the picture); she's married to a bogus British lord, Edward Underdown—who is less interested in her than in his hot water bottle. Then there's a shipwreck—but need we go on? This 1954 picture is the straightfaced parody of the international thriller that killed off the whole genre. Although the script by John Huston and Truman Capote is among the most literate of all time, and the film has always been popular at our theatres, general audiences can't seem to figure out what's going on. John Huston directed.

Thurs. 26 Fri. 27 Sat. 28 Sun. 29 Mon. 30 OCT. 1 Wed. 2

The Marx Brothers GO WEST

In GO WEST—their most solidly constructed comedy—the Marx Brothers put the standard Wild West elements—railroads, gold mines, Crystal Palace saloons, a race against villains—into their osterizer, and then throw the switch. By the time it's shut off the Western genre is a shambles. John Carrol and Diana Lewis, the romantic leads, discreetly keep out of the way of the action. Edward Buzzell directed, from a script by Irving Brecher. 1940.



and

The Marx Brothers in A NIGHT AT THE OPERA

This most famous of all the Marx Brothers pictures contains some of their finest comic routines. The concluding sequence, in which they sail about the stage on the end of ropes, completely demolishing IL TROVATORE, is one of the maddest, most marvellous things they ever did. And of course this is the picture with the stateroom equence—which many critics think is the best scene they ever played. The script, by George S. Kaufman and Morrie Riskind, was especially written for them. With the indestructible, Groucho-smitten Margaret Dumont—whose disappearance from films is a loss comparable to that of the Marx Brothers themselves. 1935.

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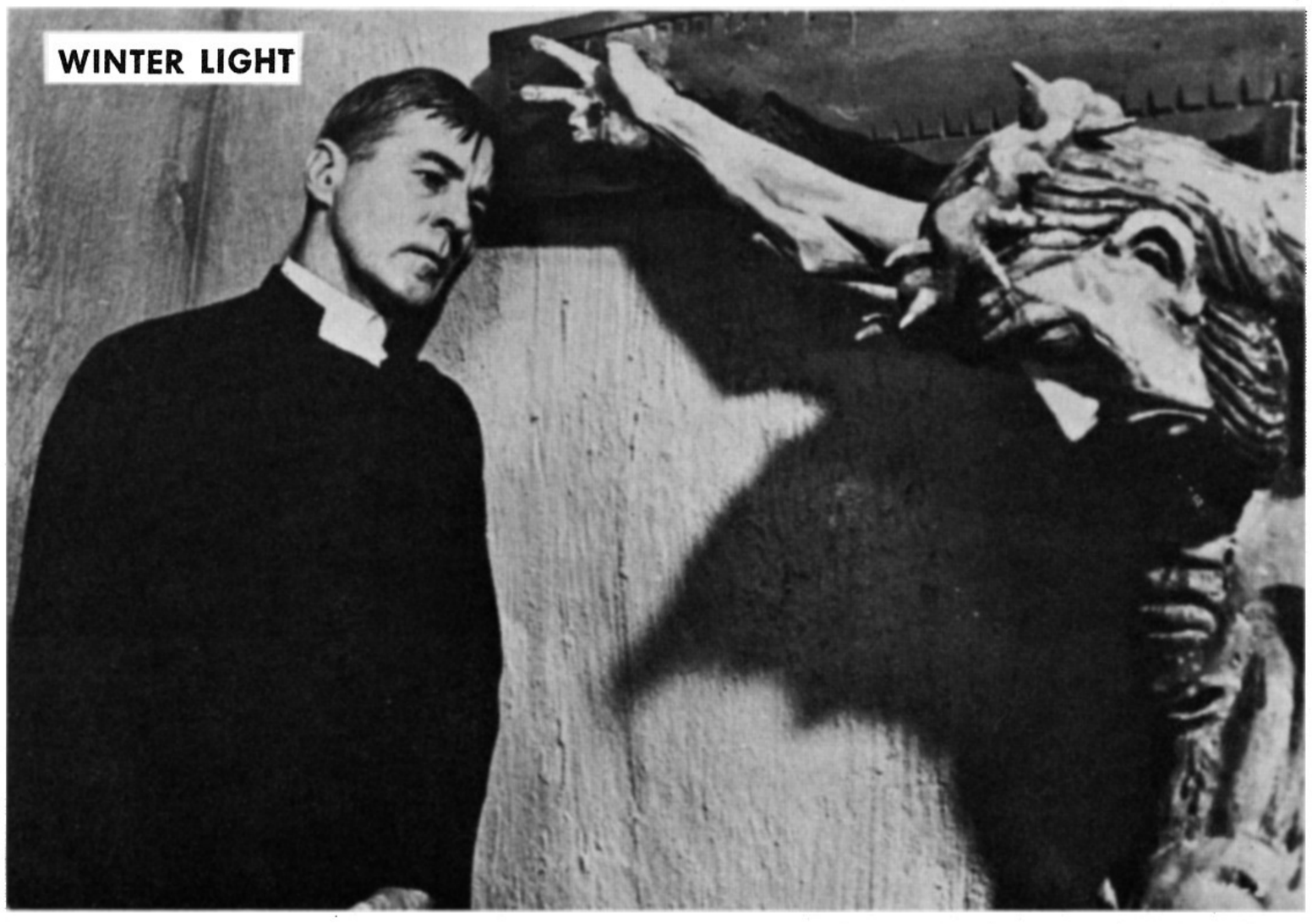

GATEWAY & CINEMA

Design: Roslyn Rondelle

Program Notes: Edward Landberg

CINEMA GUILD DISPLAYS & TIME SCHEDULES ON TELEGRAPH AVENUE

Those who imagine that Anton's Restaurant, which replaced the Guild and Studio at 2436 Telegraph Avenue, was somehow responsible for the disappearance of our theatres, are misplacing their ire. The truth is that our lease ran out, and the current landlord's demands were such that we were unable to renegotiate it. Meanwhile, Anton — who has kindly permitted us to put displays and time schedules for our current offerings in his entrance windows — serves some of the best food, at the most reasonable prices, to be found along Telegraph Avenue. We're not just saying that; we often eat there ourselves.

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